style and the general character of the effect it must have produced on the spectator."

The buildings at Persepolis, we need not again remind the reader, are much more recent than those of Assyria. In conclusion, we have to express our earnest hope that means will be provided for the prosecution of further explorations in the latter country: the value of the discoveries already made there can scarcely be overrated, and Mr. Fergusson is entitled to our thanks for his able and ingenious disquisition, which strikingly assists in rendering this fact evident.

PROFESSOR COCKERELL'S SIXTH LECTURE.

HAVING taken Vitruvius as our text, and discussed the various points of importance in his writings, we have now to consider what the great architects whose writings have formed the subject of this series of lectures have said about interiors, and their scenography, optics, and perspective. The lectures of the Royal Academy being limited to the number of six only, afford but a very scanty opportunity for so much of desirable inquiry. Three times this number of lectures would not be enough for the analysis of the great works written on this magnificent art. According to Vitruvius, nothing was more important for consideration than interior proportion; and there was none in which young architects were more likely to err. Every one knew that the portico of St. Paul's consisted of two orders, one superposed on the other. This produced a beautiful harmony, but to ordinary eyes had the effect of diminishing the dimensions of the columns. A practical joke is related of a young mason about this optical illusion. The interior is known to be constructed with columns exactly the same in size as those of the lower order of the portico, but the young mason, being told this, wagered a bottle of stout that the interior columns were of twice the diameter of those outside. He lost his wager of the bottle of stout, but was thoroughly convinced the proportions of interiors always appear much larger. Vitruvius spoke of forums: we do not build forums now, although the architect's employment extends from Hong Kong to Canada, and thus he has to adapt his works to utility and to climate, and not to construct houses like some the professor had seen, which were intended for Ceylon, but were properly adapted for shooting-boxes in England. If we had not forums now, we had public places such as our own squares, and those in Paris: among these open places might be cited the Circus at Bath, which, although not much noticed, was one of the finest things in Europe. Having three equi-distant openings into it by streets, each of these streets had the vista of the centre of a block of buildings on approaching the Circus. Those which are in Piccadilly and Oxford-street offer no such vista, being crossed by streets at right angles. The Crescent at Bath was also a beautiful feature. Vitruvius speaks of the internal construction of a Curia, a sort of Court of Common Pleas: his directions are very important, as we are now building courts of justice intended for both seeing and hearing; and he proposes that a projecting cornice should be constructed half way up the sides to keep the sound from ascending and being lost in the ceiling. There is an example of this in Trinity College, Cambridge. In the sixth book he treats of the various kinds of courts and apartments and their proportions. He is not very clear on this head, but Palladio supplies the deficiency. More than double cubes could not be recommended for interiors. Guildhall, in the City of London, was an interior of three cubes: it was to be hoped we should have it reformed by the distinguished architect who now presides over the city of London. The 24th chapter treated of ceilings, a portion very much neglected in our times: an excellent example for large rooms might be studied in the Egyptian-hall at the Mansion-house: this Hall was designed by Lord Burlington. It is true that although the nobility no longer build mansions, there is room enough for the exercise of our art by cotton lords, if we have no longer land lords. Formerly the aristocracy were the greatest patrons of architecture. The English villa was a leading feature of our times; and a little book written by Sir Henry Wotton contained very judicious and sensible remarks: it was the first work written in the English language on architecture, and contained precepts admirably adapted for our purposes. Sir Henry Wotton was the ambassador of Elizabeth at Venice, and acquainted with Palladio. The houses built in the tranquil times of Elizabeth offer us the best examples of villas for England. Inigo Jones introduced the Italian villa into this country, and Lord Burlington renewed it among us, after we had been influenced by the caprices of the Louis Quatorze style. The classical models of Pompeii might replace much of our former arrangement. Sir Robert Peel's house at Drayton Manor was somewhat after this plan of ground arrangement. It is built round an inner court. The entrance is by a corridor, which leads on one of the inner sides of this court to another corridor, or atrium, and placed on the inner side of the court, at right angles with the entrance one. This atrium has a charming effect: the drawing-room at one end opens into it: the dining-room at the other end, and the library in the middle, equally open into it. It was a truly excellent arrangement, capable of great application and improvement, now that there are such resources in the use of glass. The Professor said he would pass over all the affectation of Gothic castles and impregnable towers, open to every intruder: the true character of buildings was much overlooked in this country. In Russia architecture had the character of barracks; in France it was military; and in England domestic. We had churches with two rows of windows to one apartment, giving, externally, the appearance of a building having a ground and first floor.

Wren was a remarkable poet in his art: all his works are of this description,—the theatre at Oxford, his churches, and other buildings. Architects must bear in their minds the poetical idea as well as the structural. It is not, however, a certain power of speech, a certain eloquence called "the gift of the gab," that is the acquirement. Rather, as Plutarch puts into the mouth of a builder, "I am a man of few words; but look at my plans, and you will see I propose to do well what the other talks well." Plan, section, and elevation are very ordinary matters: it is perspective that shows the truth. We should devise geometrically, and produce perspectively. Scamozzi on Scenery has some useful hints. The church of Marburg, as given by Muller in his excellent work, is a striking example of perspective diminution. The elevation is lank and ugly, but seen perspectively, becomes of remarkable beauty. The Adams' works were all to be seen near the eye, and therefore they covered them with small ornaments. The fronts of buildings seen at the end of a vista should have division into small parts to give distance: this is the chief apology for St. Peter's; and Guildhall in the City was unquestionably made into its sub-divisions for the appearance of receding. Distance or space is a natural feeling. In an apartment of four plain walls the eye feels confined: a landscape hung upon the wall is a great relief, and the small panelling in our Elizabethan houses gives space by the numerous divisions. Panelling is a great resource internally, and Pompeii offers beautiful examples, in which the small size of the ornaments have good effect for the foregoing purpose. The staircase at the Vatican, by Bernini, is familiar to all students for the gradual diminishing of the size of the columns on ascending, and their being placed gradually closer together, thus giving a greatly lengthened perspective by these artistic means. The student is recommended to walk through London in summer time, from four until seven o'clock in the morning, when he will have the streets to himself, and he will find abundance of subject for study and observation, quite as useful as travelling abroad for it. In termination of these lectures, the student must be reminded of the great theoretical writers on architecture, authors whom it is the student's duty to learn. If diplomas were given in the Academy, none should be entitled who had not studied the volumes of Palladio and Alberti. The lecturer had offered the best of his experience during forty years of study: the time will come when the professional life begins with all its cares and anxieties—there is then no time to study but for the work before you. Let no one suppose he has plenty of time, if he wish to become eminent, and desire to fill a niche among the architects of his country. It was a great regret to see the advantages of these lectures so little valued in London, and so thoughtlessly neglected by those for whose benefit they were delivered. Those who studied closely in their youth what their great predecessors had done, and cultivated all the theories tending to success, would find no cause to regret their intense labour and unremitting application, but would each eventually congratulate himself that it was his happy lot to be an architect.

CAST-IRON WORK.

BARBADOES, AND BUCKINGHAM PALACE.

MESSRS. H. and M. D. Grissell, of the Regent's Canal Ironworks, have just now completed a cast-iron tower, forming a lighthouse, for Barbadoes, from the designs of Mr. A. Gordon, engineer to the commissioners. This tower is 83 feet high, 18 feet 6 inches in diameter at the bottom, and 11 feet 6 inches at the top, and is formed of cast-iron plates 7 feet 6 inches high (ten plates in the circumference), 1 inch thick at the bottom, and seven-eighths of an inch at the top. There is a staircase to the top, and it has four wrought-iron floors. The cost of such a work is about 1,800*l*. The lantern is to be provided by other parties.

The same founders are executing the ornamental gates (under Mr. Decimus Burton) for the central archway in the new front of Buckingham Palace, and the gates and railings enclosing the forecourt. The latter are very plain, and the *fleur de lys* form adopted for the termination of the bars in the gates, gives a character to the ironwork scarcely concordant with that of the building. The gates for the archway are 15 feet high, and 13 feet wide, and consist of handsome scroll work, with two foliated female figures holding the Crown. In each panel are the letters V. R. entwined, and over each the royal arms. Part of the work will be gilt: the castings are very good.

DIORAMA OF THE HOLY LAND.

WE mentioned some time ago that Messrs. Bonomi, Fahey, and Warren, encouraged by the success that has attended, and is still attending, their diorama of the Nile, were engaged upon a similar illustration of *The Holy Land*,—a country marked with the footsteps of the Saviour, and full of associations of vital interest. It is now opened to the public in the gallery of the New Society of Painters in Water Colours, Pall Mall, and, if we are not mistaken, will prove one of the most popular works of its class, offering attractions, as it does, to every lover of art, every student of history, every thoughtful Christian. Mount Sinai, Petra (the mysterious rock-cut city), Bethlehem, Tyre, Sidon, Lebanon, Jerusalem—what names these are to conjure with! As a work of art, it seems to us superior to the Nile: the artists have obtained greater mastery over the medium: some of the skies, and distances, for example, have scarcely been surpassed. The first portion of the diorama consists principally of views of country: midway is shown the Sbrine of the Nativity (not quite so effective as it may be made, and probably will be). The second part takes us into the streets of Jerusalem, and brings us closer to some of the buildings, ending with an interior view of the Mosque of Omar, beautifully painted.

We cordially recommend this exhibition to our readers, and should be glad if an arrangement could be made, before it closes, to let all the national and other free schools of the metropolis visit it—but not at the cost of the artists.

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